

FOUR THE RICHMOND VIRGINIAN—SUNDAY, OCTOBER 24, 1918

MUSIC IN THE HOME

THE CONDUCTOR'S HOUR STRIKES

Why the Man With the Baton Is the King-Dia of the Orchestra.

Now that all the big orchestras in the country are either making their initial appearances of the winter season or working feverishly over their final rehearsals, let it be candidly acknowledged that despite the growing appreciation of symphonic music among all classes of the people, audiences in general still have very little idea of the mechanics involved in good concert production. Take the matter of the conductor for instance. Few outside of trained musicians realize that he is one of the biggest factors in the success of a program, and even these few can seldom say just why.

To the average man and woman the isolated gentleman with the baton appears a mere figure-head. To be sure he occupies a prominent position physically, but what exactly does he contribute musically to the total effect, and why do the critics usually give him more space than all the other players together? His mannerisms, register of course. We are quick to notice his gestures, and, in fact, we think a certain amount of waving of arms is necessary to what otherwise doesn't seem a very hard task.

Musicians, however, know that the conductor's lot is not an easy one. At rehearsals he puts in hours and hours of the hardest kind of work, nine-tenths of his work in directing the ensemble into shape, to do things that the players themselves would never think of doing. He has to interpret according to his own conception the subtlest thoughts embodied in the music, to bring out of what would naturally be an uninteresting and possibly discordant mass the finest blend and shading in tone and color—this is more like a giant undertaking than a "snap job." Obviously none of it can be done at public performances before an audience. Obviously, too, the conductor can't manage to appear bland and smiling as he yields his stick and baton to the applause of the crowd.

Besides having a thorough knowledge of music, the successful conductor must be a master of men, one who can direct and work harmoniously with conflicting temperaments. Other qualifications are a strong heart and a certain amount of keenness to catch the eye of a player watching for the signal to begin. The conductor must also be able to submerge his own personality to the extent of bringing out of the music before him what the composer intended and not what he himself might prefer.

GYMAN TAKES STAKES

Chicago, Oct. 23.—Pete Tyler had the dice and they were working for him.

"Good old six," he implored, "come to papa."

"Can't six," said Eddie Vincent, as the dice rolled over a makeshift table in Payne's pool hall.

"But I can forty-five," said a stranger with a revolver, stepping into the lighted circle where the players sat. "Read it and weep," Tyler, Vincent and the rest lost \$148.

EFFICIENCY EXPERT ENDORSES MUSIC

Technical Magazine Report the Art a Powerful Motive Force.

Big business has discovered the value of music, and his lieutenants, the efficiency expert and the technical journals are hastening to apply the new force in the factory and to spread the tidings throughout the realm of industry. That is the significance of the following item, printed in a recent issue of The Iron Age, and typical of many more appearing in other trade organs:

"Music is proving an incentive to increased production at the plant of the Burrage Adding Machine Co., Detroit. Once a week, every Wednesday noon, from 12 to 12:30 o'clock, employees join in taking part in a concert in a centrally located room provided for that purpose. The program is conducted under the direction of the plant musical director, and includes patriotic and other popular songs, the words of which are placed on a screen. From 1,500 to 2,000 of the employees, both men and women, heartily take part in the program and enjoy this noon-time diversion from their work."

"During the Tuesday and Friday noon hours, the plant band of 30 pieces gives a 30-minute concert and the plant orchestra plays once a week in the cafeteria during lunch time. During another noon hour moving picture films are presented. These include instructive plant views, travelogue and other pictures."

The musical programs put the employees in a good mood, and the management finds that production has improved during the afternoons after the singing and band concerts. The policy of the company in its welfare department has for a long time been to foster the spirit of comradeship among employees, interest in and attachment to the organization and to make the employees all feel that they are part of one big family, and the primary purpose of the musical programs during the noon hour is to foster this spirit."

DON'TS WHICH KEEP MARRIED FOLK FROM SCRAPS AND DIVORCE

Chicago, Oct. 23.—The Rev. Austin Hunter of Jackson Boulevard Christian church, had a unique congregation here recently. He preached a sermon on "Happy Homes" to 200 of the 500 couples he had married within the last ten years.

Here are some "don'ts" which he refers to as the greatest enemy to happiness in the home and the greatest aid to divorce courts:

Don't marry too young.
Please your friends, or
Spill your relatives, or
Better your financial condition, or
Acquire the greatest enemy to happiness in the home and the greatest aid to divorce courts.
Don't marry in haste, and don't let frivolity enter into your marriage plans.

Babeub, France, Oct. 20.—Because the school house was destroyed here the children have had no lessons since the war. But now, thanks to an American Red Cross barracks, sixty children are attending classes and making up for lost time.

PHILADELPHIA IN BIG MUSIC DRIVE

Campaign Inaugurated to Raise \$1,000,000 Endowment Fund for Orchestra.

Though war drives are now a thing of the past, it is interesting to note that their methods, lessons, and machinery are being employed to finance musical undertakings of a permanent and democratic character, such as the Philadelphia orchestra. Philadelphia is the first city to organize a drive of this kind and is centering all efforts on raising a million dollar endowment fund to insure the future economic security of the Philadelphia orchestra, of which Leopold Stokowski is conductor.

Explaining how the prosperity of the orchestra is of vital importance to the business interests of Philadelphia, Mr. Edward A. Bok, editor of the Ladies Home Journal, and one of the most active workers in this music drive, says: "The Philadelphia orchestra carries the name of Philadelphia to cities all over the country when on tour, and in this way has become a valuable advertising asset to the home city."

The Philadelphians in their drive are making clear that what they are working for is nothing less than the independence of music. For almost twenty years the existence of their orchestra has been looked out for by private subscriptions, which always make up the annual deficits. The Quaker City people now feel that the orchestra's existence would be far more certain if such precarious measures were set aside, and also that it would be just to divide the burden among all those who enjoy the benefits of the organization.

Fifty committees, headed by prominent Philadelphians men and women, with four hundred workers, have harnessed their full energy to the music drive, and already an unexpectedly large measure of success has met their initial efforts. At the first luncheon of the committee just held \$199,451 was raised, bringing the orchestra more than one-tenth nearer its goal of financial security. Of all the committees, the women's team has brought in the largest list of subscriptions obtained thus far, their amount for the first day being \$59,341.

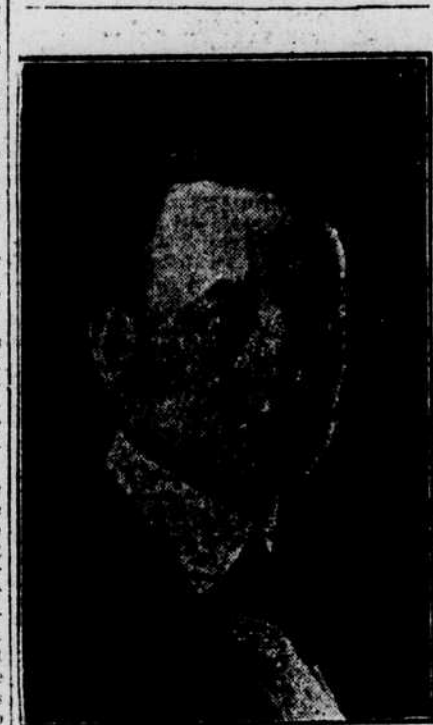
The Philadelphia drive, with its contributions coming from every-sized pocketbook, emphasizes anew and strikingly the democratic community aspect of music. The days when this art depended on the rich alone for appreciation and support are fortunately gone. The time when music would receive adequate appropriations from municipal and other public treasuries is close at hand.

STEEL KING PREACHES DOCTRINE OF MUSIC

Charles M. Schwab Writes Pamphlet On Benefits of Music to the Business Man.

Charles M. Schwab, almost as well known as a lover of music as he is in his official capacity as head of the Bethlehem Steel Company, has just written a very informative little pamphlet entitled "Where Business Men Are Wrong," which is devoted largely to a discussion of his favorite art. Mr. Schwab says: "It's a fact that among men that music is for women." But is it? Why are not the refining influences of this wonderful art just as much needed by men and as applicable to men? Some men seem to think they lose a part of their masculinity if they confess to a love of music. Well, I love music and I think I have held on pretty well to the masculine side of my nature. In fact, music has meant much to me in my life of affairs. Again and again it has refreshed me when I was dog-tired; taken me out of myself and away from the problems of business. A book can do that too. So can a painting. But not so surely as does music.

There is a 'reach' to music that the other arts have not. Of course much depends upon a man's nature or his temperament. But speaking broadly, and knowing men as I do, I cannot help but feel that the average business man would be benefited more than he dreams, if he exposed himself to music. It need not be the long opera at first. Let him select the shorter concert. But few men immersed in business are right in turning their backs upon music as a means of absolute refreshment, mental and physical."



CHARLES HACKETT, With the Quartet from Metropolitan Opera House at City Auditorium, November 3.

CELEBRATED ARTISTS HERE NOVEMBER 3

The program, which has been arranged for the quartet composed of Frances Alda, soprano, Carolina Lazzari, contralto, Charles Hackett, tenor and Giuseppe De Luca, baritone, who will appear in concert at the auditorium Monday evening, November 3, contains concerted and solo selections from many of the best known operas.

The quartet will sing an arrangement of the famous Sextette from "Lucia," and also "Bella Eclissi dell' Amor," from Verdi's "Rigoletto." A trio, "Alors on s'en va," etes perdue, from "Faust," will be sung by Mme. Alda and Messrs. Hackett and De Luca, and a duet, "L'ingenu," from "Madame Butterfly," by Mme. Alda and Mr. Hackett, the other from "La Favorita," by Mme. Lazzari and Mr. De Luca will be offered. A solo by each of the artists, among them arias from "La Boheme," "Madame Butterfly" and "Pagliacci," will round out the program.

The quartet is now making a tour of the larger cities of the east and middle west and is being enthusiastically received everywhere. At the New York Hippodrome, where it opened its season two weeks ago, the house was not large enough to accommodate the great audience and six hundred seats were placed upon the stage.

The engagement of these four celebrated artists is one of the most important musical events to be held in Richmond in many seasons and will no doubt attract an audience that will tax the city auditorium to its capacity.

The local concert is being conducted by the Corley company, in arrangement with Howard E. Potter and the seat sale is now open.

Bucharest, Roumania, Oct. 20.—American Red Cross doctors and nurses have begun a campaign against tuberculosis in Roumania, assisted by Dr. Janesau, chief of the Roumanian Service, and Dr. Mamulea and Dr. Cantacuzone, of the Bucharest Board of Health.

BELGIAN QUEEN DOES MUSICAL SIGHTSEEING

Sees Newest Player-Piano and Hears Rudolph Gans in Duets With Himself.

It is not generally known that the Queen of Belgium on her recent visit to New York, found time out of her few crowded hours there to visit Aeolian hall, one of the city's music centers. Queen Elizabeth is a devoted music lover and was greatly attracted on her trip across by a reproducing piano, whose faithful rendition of the playing of artists had delighted the passengers many times during the voyage.

Word of the queen's intended visit to the hall with her entourage was received but a short time before the arrival of the party, and all efforts were made to keep the fact secret, but somehow the news leaked out and spread electrically through the building. Hasty arrangements for a reception were made.

Gans Gives Impromptu Concert. The party then arrived at the concert hall, where it so happened that Rudolph Gans, the Swiss pianist, was rehearsing for his appearance at a concert to be given by Mayor Ryan, at which the virtuoso was to play in conjunction with some rolls he had made for the reproducing piano. An impromptu concert followed. Mr. Gans "playing a duet with himself," in which the queen took an active interest.

Her majesty's enjoyment of the pipe organ and the other instruments that were played for her benefit, as well as the time she devoted to them so shortly after her arrival in America, testified to her ardent enthusiasm for matters musical. A huge bouquet of chrysanthemums and American Beauties was presented to her after the concert exhibit.

Scutari, Albania, Oct. 20.—American relief workers in Albania, have found just two fairly good highways in the whole country over which to transport supplies by automobile or wagon. To reach communities off these two main roads the Red Cross has carried most of its material on donkey-back.

THE QUALITY JEWELERS

The Diamond Engagement Ring

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MUSIC NOT PEOPLE HIS ADMIRATION

Paris, Oct. 24.—"Chauvinism in art is the most deplorable of manias" is the defense of General Mangin, the war hero who is being strongly criticized because he organized and attended a season of Wagnerian opera before his removal from the command of the French forces of occupation in Germany.

"I do not understand the attitude of the New York people. Surely, after having taken the Wotan, Hindenburg and Siegfried lines, we have the right to enjoy the tetralogy. The Germans estimate the justice of our criticisms by the justice of our admirations."

The Corley Company

ANNOUNCEMENT

Strike of Piano Workmen Threatens Price Advances and a Great Shortage of Instruments

Every piano manufactory at New York is now closed by strike of the workmen, and it is indefinite when operations will be resumed. It is not unlikely that the strike will extend to Chicago and Boston, in which event only a few pianos can be turned out for some time.

If every wheel were turning and every factory working to capacity it would have been impossible to make enough instruments during the next several months to meet the demand.

As it is, with production already largely curtailed and the possibility of a complete tie-up, a great shortage of instruments seems inevitable.

Piano houses that have a large stock at this time are exceedingly fortunate; we are happy to be able to announce ourselves in this position. Thanks to our close study of conditions and foresight in placing contracts, we are now fairly well supplied.

With the unusual demand for instruments, however, even our large stocks will be rapidly diminished, with small likelihood of replenishment for some time.

We deem it a part of our duty to advise the prospective purchaser of a piano or player-piano that delay in making a selection can only result in paying an increased price—if the instrument can be obtained at all.

This announcement is not intended as a selling argument, but rather to inform the public of the situation in our line of business.

The Corley Company

The House That Made Richmond Musical

The Corley Company

World's Greatest Quartet

From the Metropolitan Opera House, New York

By Arrangement with Howard E. Potter

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Monday Night, November 3 8:15 O'CLOCK

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Carolina Lazzari, Contralto

Charles Hackett, Tenor

Giuseppe De Luca, Baritone

Seats Now Selling

PRICES: \$1.00, \$1.50, \$2.00, \$2.50 and \$3.00 (Plus 10 per cent War Tax)

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The Corley Company

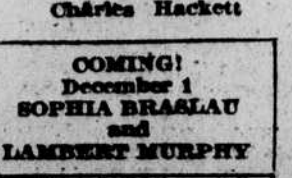
The House That Made Richmond Musical



Frances Alda



Carolina Lazzari



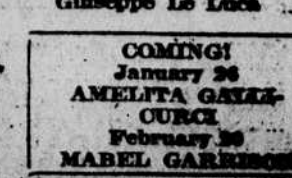
Charles Hackett



Giuseppe De Luca



Giuseppe De Luca



Giuseppe De Luca



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